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**STENOGRAPHY ;**  
**OR,**  
**AN EASY SYSTEM OF SHORT HAND,**

**UPON**

**MATHEMATICAL AND MECHANICAL PRINCIPLES :**

(Taking the Systems of Lew. and Richardson as its basis)

**BY WHICH THE GREATEST**

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**WITHOUT THE ASSISTANCE OF A MASTER :**

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**BY E. HINTON,**

*Late of Trinity Hall, Cambridge ;*

Master of the Classical, French, Commercial and  
Naval Academy, Chichester.

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# STENOGRAPHY.

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## CHAPTER I.

### INTRODUCTION.

AS this work may fall into the hands of some who may be desirous of obtaining information relative to the rise and progress of the art of Short-hand, and wishing to make it as interesting as my limits would permit, the following concise sketch of its History, from the most authentic sources, will, it is hoped, be acceptable.

Its early History is involved in great

obscurity, some are of opinion that the Hebrews were acquainted with the art, and they quote passages of Scripture to support their opinion,—among the rest Psalm xlv. verse 1, “ My tongue is the pen of a ready writer.” They consider this expression, with some others, as indicative that the art of short-hand was known to them. Others are of opinion, and I think with more reason, that it may only mean those persons who handled the pen with dexterity. The Hebrews have a kind of abbreviation peculiar to themselves, that of writing their language with consonants alone: the vowels are sometimes supplied by points; but these are by no means thought necessary to enable a person, conversant in the language, to read Hebrew.

The omission of intermediate vowels is universally adopted by modern short-hand writers, and with perfect safety as to legibility.

The Greeks became very famous for using abbreviations in their writing. It is thought that Xenophon was the Inventor of contractions. No mention is, however, made of any thing like a regular system of contracted characters having been practiced by the Greeks. If we take into consideration the uncouth shape of some of the letters of the Hebrew and Greek alphabets, together with the continual necessity of removing the pen to make the accents, &c. we must conclude that neither of these nations could ever have attained any great perfection in the art of quick writing. The Romans paid very considerable attention to this subject, for, besides adopting the plan of using initial letters for whole words, such as U. C. *Urbs Condita*.—S. P. Q. R. *Senatus, Populus-que Romanus*, &c. &c. They formed a system of short writing by characters, which they called *Notæ*. To bring this to perfection was a work of considerable time, and several contributed to make the work complete.

Cicero's Free-man, Tullius Tyro is said to have invented this mode of writing. Cicero himself made use of similar characters in writing and assisted in perfecting them.

By this plan, an arbitrary character was adopted for each word, consequently it must have been an endless task to have become thoroughly acquainted with such a system ; besides, from the great variety of characters employed, the major part of them must, necessarily, be difficult to make ; so that after all the time sacrificed to acquire a system thus constituted, the great end—that of keeping pace with a public speaker, could never be attained. The mode Cicero is said to have pursued for this purpose, was to place several persons writing the system in different parts of the Forum. Plutarch says, “Cicero the Consul dispersed about the Senate House *several expert writers*, whom he had taught to make certain figures, which did in little and short strokes express a great many words.”

These writers *together* may have been able to take down the whole of a discourse. Of so great importance was the art held by the Romans, even in this imperfect state, that they considered no sacrifice too great, nor spared any pains, to acquire it.

I will now proceed to notice the Rise and Progress of Short-hand in our own Country, where it has been cultivated with an attention, in some degree, commensurate with its importance, and where it has arrived at a pitch of perfection unexampled by other nations at any period of the world.

It is possible the Romans may have suggested the idea of abbreviations, as they were continually seen on their Coins and various other inscriptions. We have adopted some of these as A. M. *magister artium*, master of arts, P. S. *post scriptum*, written afterwards, &c.

The first step towards reducing an abbreviated mode of writing to any

thing like a system, was taken by a Mr. Ratcliffe of Plymouth. He employed the common alphabet, omitting the vowels, and occasionally a consonant in a word where it could be done with safety; it is supposed he took this idea from the omission of the points (which are the vowels) in Hebrew. This book was printed and published in London anno domini 1688, after the death of the Author; it must have been many years after his death, otherwise it could not have been the first, as a work was published on the subject by Timothy Bright, M. D. in the year 1588, during the reign of Queen Elizabeth, and dedicated to her Majesty; it was entitled *Characterie*, or an art of short, swift and secret writing by character; his method was very similar to that of the Romans, making distinct arbitrary marks to stand for words.

This was followed soon afterwards by another work, on nearly the same plan, by a Mr. Peter Bales: the only material

difference appears to have been, that Bales divided his Characters into dozens, to facilitate the process of learning them by heart. The next, and most important step, was the invention of a Stenographic Alphabet by John Willis, B. D. in 1602; the alphabet, as may be expected, was a very imperfect one. Its defects, chiefly consisted, in many of the single letters having been formed by the union of two other letters; this must of course, much retard the writing, a stoppage of the pen taking place at the angle formed by the junction of the characters; but a still greater evil ensued—the difficulty, if not the impossibility (in some cases) of reading what had been written,—however, upon the whole, I consider it a good and ingenious alphabet as a first production. I would have introduced it into this work, but thought it may not be sufficiently interesting to the generality of my readers. Should any one, however, wish to see Willis's alphabet, I

should feel much pleasure in furnishing a copy of it.

Very little real improvement appears to have been made in the art during the space of one hundred and fifty years from this period ; although it was much cultivated, and some ingenious systems were published. Rich's in 1654 and 1659 may be reckoned amongst the best, particularly the latter. Locke speaks very favourably of it in his Essay on Education ; it served as a model for several succeeding treatises. From my own knowledge of it, however, I consider it will bear no comparison with many modern works on the subject.

Gurney's system published in 1753, founded upon Mason's, has been much studied. It does not profess to use intermediate vowels, but they are provided for by beginning the next consonant, in a certain position, relative to the preceding one. Thus the place to represent a and e is level with the top, i and y

in the middle, o and u in a line with the bottom. Those who may wish to take in the intermediate vowels, I would recommend to adopt the same plan; but the progress of the writing is impeded by this method. I make no provision for these vowels in my own writing, nor that of my pupils, as I find it perfectly legible without it. There is ambiguity, also, in Gurney's alphabet, arising from the cause above alluded to, when speaking of Willis's; however, it is but justice to say that it has been practised, very successfully, in the Courts of Law, by the members of Mr. Gurney's family.

I followed this system for several years—my principal motive for changing it was, for the advantage of a more scientific and simple alphabet.

Byrom's system came out in 1767 and was by far the most complete of any that had made its appearance previous to his time.—Its characteristic feature was that of employing a loop in the

formation of the alphabet ; this was an excellent plan to determine, positively, the letter intended ; but one inconvenience attends this method—that of requiring an additional motion of the pen to form the loop.

Taylor's system published in 1786 and Dr. Mavor's in 1789, both founded, in some measure on Byrom, have, deservedly, had a considerable share of popularity, though a bare inspection of the specimens written by either will clearly testify, that vast practice must be necessary to acquire sufficient expedition for following a speaker.

Several systems have appeared since Dr. Mavor's. Richardson, in 1800, struck out a new path by the invention of his mechanical lines, which tend to shorten the labour very materially; these are something upon the plan of musical lines, from which I have no doubt he took the idea. Had Mr. Richardson been as judicious in the use as he shewed himself

ingenious in the invention of his lines, the following pages would never have made their appearance. I am informed that this work is now out of print. Those who are convinced of the advantages derived from the use of the lines, will, I doubt not be pleased to find another system published wherein the use of lines is continued, with, I flatter myself, considerable improvement.

Mr. Lewis's work came out in 1812, he has done much for advancing the art, and been very successful in promulgating his system. His history of Shorthand is a very elaborate and useful work. Several systems, since Mr. Lewis's, have appeared, with different degrees of claim for public favour.

## CHAPTER II.

### ADVANTAGES OF SHORT-HAND.

Having dedicated the foregoing chapter to a sketch of the History of Short hand, I shall, as a stimulous, to promote the study of it, endeavour to point out some of its most striking advantages. The fact that it has engaged the attention, more or less, of all civilized nations, for so long a series of years, and the number of treatises on the subject, which are continually issuing from the press, are the

most convincing proofs of the high estimation in which it has been and continues to be held. It would, therefore, be quite unnecessary for me to offer laboured arguments in support of its utility, I will content myself, on this head, by quoting the opinions of others, rather than in offering my own. Mr. Gawtress in his Introduction to Byrom, observes "*In England,*" at least, this may be considered a *national blessing*, and thousands who look with the utmost indifference upon it are daily reaping the fruits of its cultivation. It is scarcely necessary to mention how indispensable it is in taking minutes of public proceeding. If all the feelings of a Patriot glow in our bosoms on a perusal of those eloquent speeches which are delivered in the senate, or in those public assemblies where the people are frequently convened to exercise the Birthright of Britons—we owe it to short-hand. If new fervour be added to our devotion, and an additional stimulus be imparted to our exertions as Chris-

tians, by the eloquent appeals and encouraging statements, made at the anniversaries of our various religious societies—we owe it to short-hand. If we have an opportunity, in interesting judicial cases, of examining the evidence and learning the proceedings with as much certainty, and nearly as much minuteness as if we had been present on the occasion—we owe it to short-hand. In short all those brilliant and spirit-stirring effusions which the circumstances of the present times combine to draw forth, and which the press transmits to us with such astonishing celerity, warm\* from the lips, and instinct with the soul of the speaker, would have been entirely lost to posterity, and comparatively little known to ourselves, had it not been for

\* It is a well known fact that on two several occasions of great public interest, one half of the speeches of a celebrated orator were printed and being read by the community at large, while the latter parts were being delivered, and his voice still sounding in the ears of the assembly to whom he spoke.—*Scientific Gazette*, No. 28.

the facilities afforded to their preservation by short-hand. Were the operations of those who are professionally engaged in exercising this art to be suspended for a single week, a blank would be left in the political and judicial history of our country, an impulse would be wanting to the public mind, and the nation would be taught to feel and acknowledge the important purposes it answers in the great business of life. In addition to these inestimable advantages, Science and Religion are indebted to this noble art for the preservation of many valuable lectures and sermons, which would otherwise have been irrecoverably lost. With so many vouchers for the truth of the remark, we can have no hesitation in stating it as our opinion, that since the Invention of Printing, no cause has contributed more to the diffusion of knowledge and the progress of Refinement, than the improvement of this invaluable art. It offers its assistance to every

rank and station in life, to the man of business as well as to the man of science, for the purposes of private convenience as well as general information. The facility it affords to the acquisition of learning ought to render it an indispensable branch in the education of youth. To be enabled to treasure up for future study, the substance of sermons, lectures, &c. is an accomplishment attended with so many evident advantages that it stands in need of no recommendation. Nor is it a matter of small importance that the youthful student is furnished with an easy means of making a number of valuable extracts in the moments of leisure and of thus laying up a stock of knowledge for his future occasions; the pursuit of this art also materially contributes to improve the student in the principles of Grammar and Composition. While studying the rules of abbreviation and connection, while tracing the various forms of expression by which

the same sentiment can be conveyed; and while endeavouring to represent by modes of contraction, the dependence of one word on another; he is insensibly initiated in the science of universal language, and particularly in the knowledge of his native tongue."

Mr. Lewis, speaking of this subject, remarks, that "Of all the perfections of the mind there is none more capable of improvement than the memory, and none that will reward our labours with more pleasure and advantage. How often from the lips of some admired speaker have we heard the most instructive lectures upon those very branches of useful knowledge with which we were most anxious to become acquainted, yet without obtaining any material advantage from the important information disclosed, and through the treachery of our memory, without being able to form even a clear and satisfactory idea of the subject, when by means of Stenography, not only the thoughts

which pass in our own mind receive a visible form and can be communicated to the mind and understanding of others at the most distant period ; but likewise we are enabled to catch the living ideas of a speaker in the very words by which they are conveyed to our own ears, copy from the lips of an orator all his studied beauties of language, his arrangement of elegant expressions and force of reasoning, which we can with the utmost satisfaction review at pleasure. There are many short-hand writers and parliamentary reporters of the present period who, previous to the exercise of this art, could with difficulty remember on their return home the heads of a discourse ; yet they have been so trained to habits of attention and to regular systematic methods of investigation, and their memory has been so wonderfully improved and mechanically strengthened by the practice of the Stenographic art, that they are now enabled to collect with verbal accuracy every

sentence of a long oration. This is indeed the true nature, the chief design and great utility of the art."

Nicholson in his Treatise on Education, says, "When we advert to the dispatch with which Short-hand enables a person to register his ideas, make extracts, and bring away, at least, the substance of a discourse or lecture, it is a most valuable attainment to men of letters or of business."

The Rev. Mr. Angell says, "I would recommend a knowledge of short-hand to our *English youth of both sexes*, as a very innocent, agreeable, and advantageous amusement, wherein the small trouble they may take to acquire it, will be abundantly compensated by the pleasure and profit that will naturally and necessarily arise from it." I would only add, that I perfectly accord with these opinions, and that no study ever gave me so much pleasure and satisfaction as that which is the subject of these remarks.

### CHAPTER III.

#### OUTLINE OF THE SYSTEM.

I have ever considered it one of the greatest efforts of human art and industry to be able to take down, on paper, a speech, *verbatim*, as delivered from the lips of a speaker. From an ambition to attain this perfection, I have made Short-hand my study, as much as my time would permit, for several years. I have, as I before observed, written successively, the systems of Rich, Gurney, Lewis

and Richardson. I practised Lewis's system a great deal, and think it goes as far towards perfection as any one, not embracing general mechanical aid; I must, however, confess, that since I have been in the habit of using the lines, as recommended by Richardson, I am, decidedly in favour of their universal adoption; the labour being so materially diminished, and the certainty of deciphering the writing at any distance of time, so completely established by their means, I considered it desirable to endeavour to simplify the manner of employing them, so as to bring them into general use. If I have contributed, in any degree, to this desirable end, it will be a source of the highest satisfaction to me. I have spared no pains to make the system as complete as possible; to effect which, I have not so much studied to produce novelty as to aim at practical utility. As I had discontinued Gurney's system and adopted Lewis's, principally on account

of the superiority of his alphabet, I have made as little alteration in the characters as I could help, consistently with my plan of employing an alphabet, formed on the most simple geometrical principles.

My next object was to reduce within the narrowest compass, that part required to be learnt by heart; with this view I have entirely done away with the use of second places, i. e. passing completely over the two different perpendicular lines without writing between them. Richardson used this method, first to enable him to give two columns more of words written by points and commas only. I have reduced these two columns to one, and represent the words by *inverted* commas; secondly, he used them to distinguish where a Preposition was employed. I find, as I use the lines, that I am enabled to reduce the table of Prepositions and Terminations, materially, which is so much relief to the me-

mory as they must be learnt by rote ; thirdly, for the Pronouns ; moods, tenses, &c. of auxiliary verbs. They must likewise have been committed to memory.

I have a still greater objection to these spaces, as they may, in some cases, endanger legibility. I also found that they interfered, prejudicially, with that *systematic, uniform* motion of the hand acquired by writing in the regular way—I have therefore discarded them altogether, thus simplifying the system so as to be understood, in its general bearing, by one minute's explanation—I shall enter into particulars in the proper place.

It may be necessary to point out in what way the lines contribute to shorten the writing—In the first place, this is done by a point, *only*, being made in the position representing the particular letter each place may stand for, when either of the words against such letter is understood by the point. 2ndly. A

comma in the letter's places represents (generally) two most useful words, as may be seen by inspecting the table of commas. 3rdly. A set of words most difficult to write, represented by an inverted comma. 4thly. By the first letter in a word being written *by the place standing for that letter*—then proceeding to write the second letter. This is, indeed, the leading characteristic feature of the system, and on which, principally, it lays claim to superiority. Richardson, very justly observes, in allusion to the first letter being understood as made by the place, that a considerable part of an oration is written by the ruled lines\*, before the orator opens his mouth.

It remains for me to shew that the difficulty of falling upon the letters' places

\* I have a quantity of Ruled Paper in books and in sheets, similar to the Specimen after the Plates; also some with wider spaces, for the accommodation of beginners.

is not so great as it would be to make the additional letter in a word. I think it will not be difficult to convince even the most skeptical, on a moment's reflection, that this cannot be the case, arguing from analogy alone. We have most of us seen with what readiness the fingers, even of a very young child, fall upon the right keys of a Piano Forte, or the proper strings of a Harp without any apparent effort, though the child may have to play two parts and sing a third.

We are told that "*Cæsar scribere et legere simul, dictare et audire solebat.*" Cæsar was accustomed to write and read, to dictate and to give audience at the same time.

Richardson has aptly compared the act of using the lines, to the daily practice of the compositor in the regular routine of printing. He takes up the letters he wishes, and returns them to their proper places with a certainty and

rapidity truly astonishing. I am credibly informed, that this becomes so completely mechanical, by practice, that it may be done with nearly, if not quite, the same facility if the operator were blindfolded. The art of reading is also an exemplification of this principle. We have only to cast our eye upon a word, be it ever so long, and we can instantly name it, without the least hesitation. Even the common act of wrapping up a newspaper, is done by those persons accustomed to it with almost incredible expedition. But I have the greatest and most satisfactory proof, in my own experience and that of my pupils. I find that my pen falls upon the place intended, without the slightest previous consideration. Several of my young gentlemen have learnt my system during the last six months; and I uniformly find, that in about three weeks or a month, at most, of an hour's study a day, they acquire the system completely, and

are in that time enabled to write it considerably quicker than they can the common hand. Continuing the practice in the same manner, at the end of about four months, they will keep pace with a person speaking or reading moderately slow. I have some young Gentlemen with me now, who can take down a sermon, and who have not begun to write short-hand more than five months. They all agree that they fall upon the lines, readily, after about a month's practice.

I trust, I have clearly, and I hope, satisfactorily, shewn by analogy and actual practice, that the lines are capable of leading the writer on to any pitch of perfection, according to the degree of attention he pays to the subject. This much he may depend upon, that his labour will always be one third less, than it can be by using a system that does not provide mechanical aid. This, though important of itself, would be comparatively trifling in point of practical utility,

were it not for another advantage the lines afford—that of assisting to read what has been written upon them. 'They may be said to serve as a key to decipher the writing at the most distant period of time.

I speak from experience, when I say that the first syllable of a word (which is provided for by the lines) offers the greatest difficulty in reading short-hand notes, particularly, when it is recommended to omit the initial vowels, and where they are directed to be always used, it may be often difficult to determine which is intended; and to say the least, the writing must be impeded by making them. 'The lines save the trouble of making the vowels, in common with all initial letters, without the least uncertainty in regard to legibility. There is another advantage attendant upon using the lines, which at first sight may appear trivial, but which to the experienced short-hand writer, is of considerable importance, viz, that the pen does

not require to be dipped into the ink more than half the number of times, that it does where the lines are not used. It will, I presume, be unnecessary to advance any thing farther on this head. I hope I have established the fact, that it is advantageous to use the lines; and that a person may, with much more ease, from equal practice, follow a speaker, than he could, with the best system, without such assistance.

# CHAPTER IV.

## AN EXPLANATION OF PLATE 1st.

Figure the 1st. in this plate is the circle with divisions, and subdivisions, containing the whole alphabet, which may be thus explained; a is represented by a point, which as defined in Euclid, hath no parts, or hath no magnitude. We must not take this definition literally, but we may readily comprehend what he would convey by it, viz. that a Point is the most minute and simple mark in

# PLATE 1.

## The Alphabet, its formation &c.

Fig. 1<sup>st</sup>



Fig. 2.

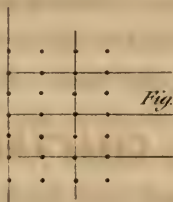
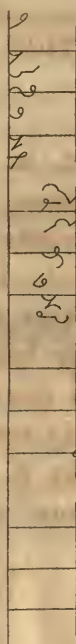


Fig. 3.

h ch sh th  
a b c d  
e f g h  
i j k l  
m n o p  
q r s t  
u v w x  
y z

Fig. 4.



horse  
and  
enter  
immense  
once  
under  
outside  
chamber  
breast  
drummer  
fancy  
goodness  
kingdom  
question  
shameless  
lamentation  
manifest  
numerous  
penitence  
respect  
strength  
thoughtless  
summons  
temper  
wisdom  
existence  
yesterday  
voluminous

a .  
b \   
c hard )  
and k )  
d /   
e .  
f & v \   
g & j [   
h [   
i & y )  
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o ,   
p |   
qu (   
r )   
s z & }   
c soft }   
t -   
u ,   
w (   
x )   
119 26



nature ; in this sense, it may with propriety claim a precedency in the list of stenographic characters.

I have considered it, in this figure, as the centre of the circle, whence the lines (which are said to be the extension of a point) diverge. The next letter *b*, is the fourth part of the circle, extending from 1 to 3; *c* and *k* hard are also another fourth part of the circle, from 7 to 1. It may be necessary to explain why this character is made to represent two of the letters of the common alphabet. In short-hand, the sound of letters alone, is to be attended to. These two letters have exactly the same sound, so that one character only, is required to represent them. The other double letters, have a sound sufficiently similar, to be perfectly well conveyed by the single character substituted for them. The letter *d* is made from right to left and forms an angle, with the diameter or perpendicular, of 45 degrees, dividing the quadrant

into two equal parts, leading from 2 to the centre; e is a point as a; f, and v, forming the same angle as d, in the direction from right to left, viz. from 8 to the centre: g and j, these are represented by a horizontal line, with a small curve at the end, in the direction 7, 6. The curve is so slight and blends into the line so imperceptibly, that no more time is required to make it than the simple line, consequently, it cannot be considered a compound character—the curve is used to distinguish it from the *t*, and begins from the under side, to distinguish it from the next letter *h*, which is made by bringing the curve downwards and running into the line, as *g*: *i* and *y*, is a semicircle on the right side of the perpendicular, from 1, to 3, 5: *l* is another semicircle on the left side of the perpendicular, from 1, to 7, 5: *m* is a semicircle cut off by the diameter from 7, to 1. 3 on the upper side; *n* is also a semicircle in the under side of the

diameter from 7 to 5, 3: o is a comma, which may be said to be the extension of a Point a small distance in the direction of the circle from 3 towards 4, made by a single stroke of the pen: p a perpendicular line from 1 to the centre: qu—the q is always followed by u, so that the character stands for both these letters, and to shew that it represents two letters, also to distinguish it from the *m*, it is made half a diameter larger; but with only one motion of the pen: r, there are two characters for this letter—the former, is used in the composition of a word with other letters, the latter, when standing alone: this will be seen, repeatedly, in the examples at the end of the book. It will be observed that one of the characters is made the same as *d*, but is distinguished from it by beginning at the *bottom*, as shewn by a point underneath. As such, it can never be read for *d*, because the remainder of the word from *r*, will go on at the *upper end* of the let-

ter—whereas for d, the word would go on at the *bottom*. This is exemplified in the words *under* and *drummer*. Fig. 4. The other character for r is something resembling a comma *turned up*, beginning at 5 and turning in the direction 4: s, z, and c soft, are represented by the whole circle, and is the only character which requires two motions of the pen in its formation; and this is only the case when it stands alone: at the beginning or ending of another letter it requires but one stroke to make it, being formed in its connection with the letter. In the *middle* of words it is generally written without *any additional motion* of the pen, as part is made with one letter and part with the other, which would otherwise form an angle, and, consequently, a stoppage of the pen. This may be exemplified in the words *outside, manifest, &c.* Fig. 4. I take the average, and consider it, in this view, only a simple charac-

ter: t, this is a horizontal line from 7 to the centre; u as o; w a segment of the circle from 7 to 5; x the remaining segment from 3 to 5, and thus the alphabet is completed by 21 simple characters, formed upon the most geometrical principles, readily distinguished from each other, and capable of being joined with ease and neatness in every possible way they may be brought together in the formation of words.

The figures 119 and 26 shew the number of distinct motions of the pen required in writing the respective alphabets, supposing the remaining five letters in the stenographic alphabet to be made simple as the others to make them equal in number.

It would be a great advantage to substitute these simple characters in common writing instead of the complex ones in the written alphabet. By referring to the figures, it will be found that the common alphabet requires more

than four times the number of motions of the pen to make it than is requisite for the short-hand characters. On this consideration alone, it is worth any one's while to learn the alphabet, if he did no more, and write with it, at least, for private purposes. I will now proceed to explain fig. 2, 3, and 4. There are three horizontal and two perpendicular lines; these lines afford twenty-eight places which are seven more than the stenographic alphabet requires; thus providing for some of the most useful double letters. The first point on the long line at top shews the place of the letter *h*: if a word, therefore, begin with *h*, I do not make the *h*, but the next letter from the place representing the *h*—thus in fig. 4, I have made *rs* from the place of *h* and the word *horse* is produced. It may be observed here, that those letters only are used in short-hand which are necessary to convey the sound of the word. I go on to the second point

on the first line: this is explained in fig. 3, to be a; in fig. 4, a word is written from this place with the characters for *nd*, this of course, forms the word *and*. It should be remembered that this first line (which is the blue one on the ruled paper) contains the vowels' places, beginning on the first horizontal line and proceeding through the spaces and centre line to the third horizontal line—See fig. 3,—The examples on this line will be easily read in fig. 4, by taking fig. 2 and 3 as a key to them. The first point in the space on a line with h represents *ch*. The word chamber is seen written in fig. 4, by making *mbr* from the place of *ch*—the word then stands thus *chmbr*. Proceeding downwards on the first horizontal line is a point, representing the place of b in fig. 4—the characters for *rst* are written from the place of b, making *brst*, the manner in short-hand of writing breast. An inspection of the words written on












this space in fig. 4, and referring to fig. 2 and 3, will render any further explanation unnecessary. The same may be said of the next line which is drawn rather shorter than the other, but upon the ruled paper its distinction is much more apparent, being represented by a red line—this and the next space complete the twenty-eight places as seen in fig. 2 and 3. The words in fig. 4 go on to exemplify them to the number twenty-eight, corresponding with every letter's place. It would be good practice to read over these examples till the places and letters used in the words become quite familiar, always referring to fig. 1 for the formation of the characters.









## PLATE 2.

### *Prepositions and Terminations.*

#### *Prepositions.*

<i>a</i>	<i>anta, ti, advan</i>		<i>advantage</i>
<i>e</i>	<i>end, enter, extr</i>		<i>endless</i>
<i>i</i>	<i>inter, tro, infor</i>		<i>interfere</i>
<i>c &amp; h</i>	<i>contr</i>		<i>contrast</i>
<i>m</i>	<i>magni, multi</i>		<i>magnify</i>
<i>n</i>	<i>incom, incon</i>		<i>inconsolate</i>
<i>r</i>	<i>recom, recon</i>		<i>recompence</i>
<i>s</i>	<i>satis, super</i>		<i>satisfaction</i>
<i>t</i>	<i>trans, tempt</i>		<i>temptation</i>
<i>u</i>	<i>under, union</i>		<i>undertake</i>
<i>x</i>	<i>extra</i>		<i>extraction</i>

#### *Terminations.*

<i>\</i>	<i>form, ference</i>		<i>inference</i>
<i>)</i>	<i>ity, ing, ong, ious</i>		<i>pity</i>
<i>(</i>	<i>ment, al, ed</i>		<i>cement</i>
<i>o</i>	<i>ship, tion</i>		<i>courtship</i>
<i>—</i>	<i>tude, tute</i>		<i>multitude</i>
<i>\</i>	<i>ward</i>		<i>inward</i>

## CHAPTER V.

PLATE 2<sup>ND</sup>: EXPLAINED.

This Plate contains, what is called, in the language of Stenographers, Prepositions and Terminations ; that is, the beginning and ending of long words. For the Prepositions, I write the remainder of the word from the place which signifies the preposition intended, thus in the word *advantage*, I write *t g*, only, in the place of *a*, which, as a preposition, signifies either *anta*, *anti*, *advan*, and the word by this means is spelt *advantg*. I may be asked, how it

may be known when a preposition is employed ; this is shewn by placing a comma over the word as seen in the example—the same in the word *endless*—place the pen in *e* and write *l s* ; the word then stands *endl s*. the distinguishing comma being set over it ; proceed in the same way to the end of the Prepositions. The Terminations are thus used : I place the pen in *n*, which from its sound would give the syllable *en* or *in*. I then write *ference* by making *f*, only, which may be seen signifies either *form*, or *ference*, the word *inference* is then complete. I know when a termination is used by placing a *point*, under the *f*, this being the distinguishing mark to shew it. I proceed in the same manner with the next word *pity* ; I lay my pen in the place for *p* and write the character for *i* which stands for *ity*, *ing*, &c. this with the point underneath shews immediately the word intended. For the word *cement*, I place the pen in *s* which is the

soft sound of *c* and write *ment* by the Termination. In the word *multitude* I have used a Preposition and Termination, this is done by making the character for *tude*, viz. *t*, from the place representing *m*, which may be seen signifies *multi*—thus the place *multi*, and the *t* complete the word. When a preposition and termination are both used in a word, I shew this by a point *above* the word—See example. If plurals are intended to be distinguished, I place a *comma* under the termination instead of a *point*. I have been as sparing in the use of prepositions and terminations as I could, conveniently, since it is necessary to make either a comma or point to distinguish them, and in most cases the word would be as soon written in the common way, which should always be preferred, unless some obvious advantage be gained by a deviation from this principle.

## CHAPTER VI.

## PLATE 3RD. EXPLAINED.

*The Boy and the Wolf (a Fable).*

I make a point in the place of a, which signifies a, see table of points; for boy, pen on place of b and make y; was, s in the place of w; sent, pen in s write nt; to, pen on t make a point; keep, p from the place of k; a, point in a; flock, pen on f, write lk; of, point in o; sheep, p from sh; on a, comma in the place of u, (see table of commas); hill, l in the place of h; near, r in the place of n; the, point in th; side, id from the place

PLATE, 3.

*The Boy and the Wolf, a Fable (Mencsyllables.)*

A handwritten musical score on ten staves. The notation is in a cursive, historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The title 'The Boy and the Wolf, a Fable (Mencsyllables.)' is written in a decorative script above the first staff. The score is divided into two sections by a double bar line. The second section is titled 'Of the Moon.' and begins on the sixth staff. The notation continues for the remainder of the piece, ending with a final double bar line on the tenth staff.



of s ; of a, comma in o ; wood, d in the place of w ; and, point in a ; as he, comma in s ; was, s in w ; fond, nd in f ; of, point in o ; sport, prt from s ; he, point in h ; would, ld in w ; cry, ry from the place of c and k : out, t in the place of ou ; the, pen in th make a point ; wolf. the wolf, the wolf, pen on w write lf, the two dashes underneath signify that the word is twice repeated ; a repetition is expressed by a dash under a word, two (as in this case) two dashes ; when, pen in w write n ; there, pen in th write r ; was, as before ; no, pen in n make a point ; wolf, pen in w write lf ; to, point in t : be, point in b ; seen, pen in s write n ; now, pen in n write w ; you, pen in y and make a point ; know, point in n ; that, pen on th make t ; the, point in th ; wolf, as before ; will, pen in w write l ; kill, pen in k write l ; sheep, pen in sh write p ; and, point in a ; eat, pen on e write t ; them, pen on th write m ; too, pen on t, a point ; and the, comma in a ;

boy, pen in b write y as before ; thought,  
 pen in th write t ; if, pen on i write f ;  
 he, point in h , should, pen on sh and  
 write ld ; want, pen on w write nt ;  
 help, from h, write lp ; that, as before ;  
 the, as before ; men, pen in m write n ;  
 who, point in w ; were, pen in w write  
 r ; at, pen in a, write t ; work, from w  
 write rk ; near, pen on n write r ; him,  
 from h write m ; would, as before ; come,  
 pen on c write m ; to, as before ; drive  
 pen on d make rv ; away, pen in a, write  
 wy ; the, as before ; wolf, as before ; so,  
 point in s ; by, point in b ; these, s in th ;  
 means, ns in m ; he, as before ; drew, pen  
 in d write rw ; those, pen in th write s ;  
 men, as before ; who, point in w ; were,  
 pen in w write r ; in the, comma in n ;  
 field, ld in f ; from their, comma in f ; work,  
 rk in w ; and. point in a ; then, n in th ;  
 made, d in m ; sport, prt in s ; of them,  
 comma in o ; and, point in a ; told, ld in  
 t ; them, m in th ; he, point in h ; was,  
 as before ; only, pen in o write nly ; in,

n in i ; fun, pen in f write n ; at, t in a ;  
 last, st in l ; the, as before ; wolf, as be-  
 fore ; did, d in d ; come, as before ; and  
 the, comma in a ; boy, as before ; ran, n  
 in r ; to the, comma in t ; men, as be-  
 fore ; to, as before ; tell, l in t ; them, m  
 in th ; of the, comma in o ; wolf, the  
 wolf, as before with *one* dash under the  
 word ; but, t in b ; the, as before ; men  
 as before ; would, ld in w ; not, t in n ;  
 now, w in n ; hear, r in h ; him, as be-  
 fore ; still, pen in st write l ; the boy,  
 as before ; said, d in s ; the wolf, as be-  
 fore ; was, as before ; come, as before ;  
 and, as before ; will, l in w ; kill, l in k ;  
 all, l in a ; the sheep and, as before ; lambs,  
 ms in l ; the men then told him that, as be-  
 fore ; they, y in th ; would, ld in w ; not, t  
 in n ; go, point in g ; for, r in f ; he, point  
 in h ; told, as before ; false ls in f ; tales,  
 ls in t ; we, point in w ; know, point in  
 n ; you, point in y ; too, as before ; well,  
 l in w ; they, y in th ; said, d in s ; we,  
 as before ; do, point in d ; not, t in n ;

think, nk in th ; any, ny in a ; thing, the termination *ing* made in the place of th, *point under* to shew that it is a termination ; you, as before ; say, y in s ; is, point in i ; true, r and a point in u's place (level with the bottom) in t ; in, n in i ; vain, n in v ; did, as before ; he, as before ; cry, ry in c ; and, as before ; ask, sk in a ; for, r in f ; help, lp in h ; for, r in f ; no, point in n ; one, n in o ; would, ld in w ; go, point in g ; near, as before ; him, as before ; so, point in s ; the wolf, as before ; fell, l in f ; upon the, comma in u ; sheep and lambs, as before ; ran, n in r ; off, f in o ; with, point in w ; one, n in o ; left, ft in l ; two, point in t ; or, r in o ; three, r and point in th ; dead, d in d ; upon the, as before ; ground rnd in g ; and, point in a ; bit, t in b ; eight, t in e ; or, r in o ; nine, n in n ; more, r in m ; now, pen in n write w ; you, point in y ; see, point in s ; what, t in w ; a, as before ; sad, d in s ; thing, pen in th make the termina-

tion ing; it t in i; is, point in i; to, point in t; tell, l in t; lies, pen in l, write is; hence, ns in h; I, point in i; hope, p in h; you, as before; will, l in w; speak, pk in s; the, as before; truth, rth in t; at, t in a; all, l in a; times, ms in t; or, r in o; else, ls in e; no, point in n; one, n in o; will, l in w; like, k in l; or, r in o; believe, lv in b; you, as before; we, point in w; must, st in m; not, t in n; tell, l in t; lies, s in l; no, point in n; not, t in n; in, n in i; sport, prt in s.

Having gone thus, minutely, through the fable, by shewing how every word is formed, it may be tedious to pursue this plan any further. The learner should exercise his skill in deciphering the other examples himself, he will find no difficulty in doing this, by occasionally referring to the contents of the plates.

It would be desirable, at this period of the Student's progress, to advert to tables 1, 2, and 3, containing the meanings of the

points, commas, and *inverted* commas in the letters' places.

In table 1, it is shewn that by making a dot in the place of a, either of the words *and* or *always* is understood, as the sense may direct: in b, the words *belong* or *between* are represented by the dot: in d, a point would indicate the words *duty*, *duties*, or *dutiful*, or any word taking *duty* for its root, the connexion will shew which meaning to take. A point in d, also signifies *down*, *downwards*: a point in e, gives the words *error*, *errors*, *erroneous*, &c. to all words derived from *error*; a point in e, also gives *evident* and its derivatives. The same may be observed of the rest of the Table. These meanings should be committed to memory, thoroughly, as much depends upon a ready recollection of the words represented by a point in each letter's place. Table 2nd. is exceedingly useful, as *two* words are, in most instances, represented by a single comma,

and this only requires one motion of the pen. A comma in *a*, signifies either *and a*, and *the*, and *I*, and *thou*, *he*, *she*, *it*, *we*, *ye* or *you*, *they* ; that is, the conjunction *and* with either of the articles, or any of the personal pronouns in the nominative case. It may be thought, from this extensive use of the comma, that a difficulty would ensue in deciphering the writing—this is not the case ; as it would signify *and a*, and *the*, *only*, when coming immediately before a noun, without reference to any thing gone before. It represents the conjunction and any of the personal pronouns with great safety ; because a pronoun being a word used *pro for* or *instead* of a noun, it must have reference to the word going before, which it substitutes ; this will always determine the number, person, and *gender* when the third person is referred to ; for instance, If I have been speaking of a man, boy, &c. instead of repeating the word man, &c. I should say *and he* ; if

a woman, girl, &c. has been spoken or written of, I should understand the comma to signify and she ; if a neuter noun, the comma would signify and it, &c. &c. The youngest of my pupils have no difficulty in comprehending this clearly, even though they may not be able to give any grammatical reason for thus using the commas. It is so perfectly natural, that few would err in this respect. The next is a comma in b, which signifies the preposition *by*, and the article a or the ; or the pronoun me, thee, him, her, it, us, ye or you, them. The only difference is, that it puts the pronoun in the objective case, which would occur and be readily understood, without knowing why. It is, therefore, perfectly natural — perfectly safe. A comma in d, signifies the auxiliary verb with its regular variations before the pronouns, that is, do I, dost thou, does he, she, it, do we, ye or you, they, &c. The rest of the Table needs no explana-

tion: This Table is easily acquired and readily remembered; for having run through the meanings of one or two of the commas, the rest will come as a matter of course. I would recommend a thorough knowledge of this Table, as it will be found of the greatest importance, and will help, even a slow writer along in an astonishing manner; as a simple comma is, alone, required to be made while the speaker must pronounce two words.

Table 3rd. contains a class of words represented by *reversed* commas; these meanings may be varied most advantageously to suit the convenience of any particular profession—they may well represent many technical terms of the attorney, peculiar scriptural expressions of the divine, and many anatomical terms of the surgeon, &c. &c. They may be used so as to prevent, even a person skilled in the system, from reading the writing—and thus it may be used

for secret purposes. The words I have chosen are some of common occurrence, and such as I found rather difficult to make, however, by the aid of the lines, they may, most of them, be dispensed with easily, if more useful ones, as it regards a particular profession, may be thought preferable.

#### EXPLANATION OF PLATE 4TH.

Dr. Mavor's system of short-hand, having had a very favorable reception by the Public, was considered by Richardson as the best for him to compare his system with, to shew its superiority. I shall not follow his example any further than in the specimen of the Lord's Prayer, as given in plate 4th. The figures underneath each example, shew the number of motions of the pen required to write it. The Lord's Prayer,

Plate 4<sup>th</sup>  
**THE LORDS PRAYER**

Our Father, which art in heaven, Hallowed  
 be thy Name, Thy kingdom come. thy  
 will be done in earth, as it is in heaven.  
 Give us this day our daily bread. and  
 forgive us our debts. as we forgive our  
 debtors. and lead us not into temptation  
 but deliver us from evil Amen 748

Handwritten musical notation (first line) 117 rem:  
 D.<sup>r</sup> Mavor.

Handwritten musical notation (second line) Mine 84 rem:

Mine with the lines 66 removes



with the common alphabet, requires 748 such motions. I have this engraved in a fac-simile of running hand, as better adapted to the purpose of making a just comparison. Then follows the same specimen on Dr. Mavor's system: this requires 117 distinct marks. I have written the same two ways by my system; first, without the lines, and then with them. I have the advantage, considerably, both ways; but I shall only remark upon the latter, as peculiar to the system. I write the Lord's Prayer with 51 motions of the pen less than Dr. Mavor does. This is nearly equal to the number of distinct marks I require to write the whole; there is, consequently, nearly double the labour to write it by Dr. Mavor's system and more than eleven times by the common hand. In writing the Letter against Waste of Time, plate 5th. I gain upon Dr. M. 187 marks of the pen. This must be an important considera-

tion in point of *ease*, supposing each took the same time: which, however, cannot be the case with equal practice. This will hold good with all systems that do not afford some mechanical aid to shorten the work. In writing without lines it is necessary to give two or three meanings to each letter, as with the points, &c. in this system; they are generally small words in most frequent use. I have written the Lord's Prayer, by considering the same meanings to the letters, that I was accustomed to give them upon Lewis's system.

It may not be amiss for me to explain the process of writing this one example, without the lines, as it will shew the mode of abbreviating, adopted by shorthand writers in general.

The word *our*, is represented by the *r*; *father*, *fthr*; *which*, *w*; *art*, *rt*; *in*, *n*; *heaven*, *h*; *hallowed*, *hld*; *be*, *b*; *thy*, *thy*; *name*, *nm*; *thy*; *kingdom*, *kr*; *come*, *cm*; *thy*; *will*, *wl*; *be*; *done*,

dn; in, n; earth, rth; as, s; it, t; is, s; in; heaven; give, gv; us, s; this, ths; day, d; our; daily, d; bread, brd; and, a; forgive, fg; us; our; debts, dts; as; we, w; forgive; our; debtors, dtrs; and; lead, ld; us; not, n; into, n; temptation, the preposition, tempt, and the termination, ation; a point over shews that both are used; but, b; deliver, dlvr; us; from, f; evil, vl: amen, amn.

It will be needless to say any thing more of the plates, as their contents will be perfectly understood by the general instructions given in the work.

There are a few useful characters at the bottom of plate 7th, which should be learnt. They are frequently employed in the examples. Where double letters are required to be made, I distinguish them, in general, by making the character larger, as the ss in the last syllable of the word Jesus, see plate 7, the Creed, &c.

I write plurals of substantives in the same manner, but would not recommend this to beginners, as the s, which forms the plural, is readily made, and the writing more easily read. Where it is necessary to use figures for dates, &c. I would employ the common ones, as they will strike the eye more forcibly, and are not difficult to make; they can always be made in the time of pronouncing them.

## CHAPTER VII.

### DIRECTIONS FOR THE LEARNER.

HAVING explained every part of the work where it appeared at all necessary, I will, briefly, shew the course I would advise the student to pursue, in order to become acquainted with the system. I would refer him to plate 1st. It may require about half an hour to learn the

stenographic alphabet perfectly. Reference should be made to fig. 1st. for a proof of the geometrical construction of each letter: this will assist in learning the characters, and make an indelible impression upon the mind, as to the exact shape and relative part each letter bears to the figure.

Figs. 2 and 3 will next engage the attention. It will not require more than half an hour to know all the places as explained in fig. 3. In learning these I would recommend continual attention to fig. 4. where words are written to exemplify the letters' places, and the mode of joining the characters. Plate the 1st. may be thoroughly learnt in an hour.

The next lesson should be the meaning of points when standing in the letters' places: See table 1st. The better way would be to divide this in two parts, for the convenience of learning. Short monosyllables should first engage the attention to give a readi-

ness in falling upon the lines, and to make the characters perfectly. This should be the first week's practice of an hour a day. The writing book with lines rather farther apart, should be used, as allowing more room to make the characters, and affording greater ease in distinguishing the places.

The Table of commas should now be learnt, in two lessons, as the points were; but these will be more easily acquired and retained than the points, as they are mechanical in their arrangement. I would recommend the writing of monosyllables, generally, at this period. Plate 3rd. should be copied with care several times. I have only written copies on every two pages in the first writing book, that the alternate page may be used for Progressive Practice. The prepositions and terminations should be learnt; these will form but one short lesson. The third and fourth week's employ of an hour a day, (or longer if

time can be spared) should be in writing words of more than one syllable, such as the Lord's Prayer, plate 4th. and copying off the manuscript examples in the writing book No. 1. The next and last thing to be learnt, is the table of *reversed* commas. It will be convenient to divide this in two lessons. The smaller ruled paper should be now used, viz. writing book, No. 2. The student may proceed to copy all the examples in the plates regularly throughout, at the same time he should exercise himself in writing from the Psalms, or some book of easy familiar language. Pursuing this plan for about a fortnight (in all six weeks), the first book may be written through, and all the examples in the system, with several others on the small lines and spaces, No. 2. He may then copy any subject.

It would be very advantageous from this time, for the practitioner to get some one to read slowly to him, and to

take it down in short-hand, directing the reader to advance something quicker as he finds he is able to follow him. The daily progress will, by these means, be most striking and rapid ; and the practice pleasing and satisfactory. This is not an imaginary result, but what I see accomplished, continually, in the actual progress of my pupils ; when they are thus far advanced, which is the case at the end of a month, studying as here directed, one boy reads to a class with the happiest effect. A practice something of this kind should be continued until freedom of the hand be acquired. There is another very great advantage in this procedure. If care be taken in selecting books, the mind may be improved at the time proficiency is being made in short-hand ; for, as every word is written down at the moment it is read, the writer need not think of any thing but the subject, and he may attend to it even better, than if he were not engaged in writing.

I would lay down as a positive rule, which ought by no means to be departed from, to read every line as soon as written, at least for the first month or six weeks; for the next fortnight, two lines;—after which, as many as half a dozen may be written previous to reading any part. Go on thus increasing the quantity as facility is gained, but on no account, for the first three months, should the writing be laid aside without this process. At the expiration of three or four months it will be read with the same facility as the common hand. The lines assist wonderfully in deciphering the writing.

Short-hand, upon this plan, may be introduced into schools as a part of the general routine, both in gentlemen's and ladies' seminaries, and would form a most useful branch of education. In the arrangement of my system, I have directed my attention particularly to make it useful as a school book.

The copy books which I have adapted to the system, are most essential auxiliaries in the instruction of classes, particularly No. 1. containing the manuscript copies. Learners may write these as they would in the common writing books, and having the original before them, may correct any errors they may inadvertently have committed. I have done all in my power to produce a system that would afford every necessary instruction for acquiring the valuable art of short-hand, with the least comparative labour, without the assistance of a master. It cannot be denied that this in common with every other scientific and mechanical study, may be more readily learnt where a master can be obtained, who has applied himself to the subject attentively, and acquired freedom in writing; besides *vive voce* instruction is always less irksome than studying from a book, as a single word may, in a moment, put the student in

the way to proceed, where he may otherwise have found difficulty, particularly, as, what may appear quite evident to one person, may not be so readily perceived by another. It would be very advantageous for practitioners to correspond with each other in short-hand; this would make them ready, not only in reading their own writing, but that of others using the system; and should a difficulty occur, an explanation may be instantly given. This practice would also operate materially in forming an epistolary style, and improving the writer in the composition of his native language.

### PLATE III.

### OF THE MOON.

O, WHAT a fine night ! how clear is the moon ? and the stars shine bright almost as the day, Look at the moon : she is now quite round, she is now in her full. The moon goes round the earth once in a month, and in two weeks more she is not to be seen, for then she will be in that part of her path which is between us and the sun, and the side that gives light is from our sight. Soon after this you will see a new moon. What did you say, a new moon ? Yes, but I do not mean that it is a fresh moon, but that is what we say when the light side again comes in view. Then, in two weeks after that, you will again see her at full. The moon has its light from the sun, like our earth, and one side is always dark and the other light. Who made the sun, the moon, and the stars ? God made the sun, moon, and the stars, and all that we see : he made us, and the little worm that crawls on the ground. Where is God ? God is in heaven, and we on the earth. As the heavens are high above the earth, so are his ways above our ways. It is he who gives light to the sun, and makes the moon and stars to rise. God made the world, and all things in the world.



# PLATE V.

## No. 1's Speech.

Handwritten musical notation on ten staves, representing 'No. 1's Speech'. The notation includes various notes, rests, and accidentals, with some numbers (1, 2, 3, 4, 5) written below the staves. The music is written in a cursive, handwritten style.

Letter against waste of time.

## PLATE V.

## DOUGLAS TO LORD RANDOLPH.

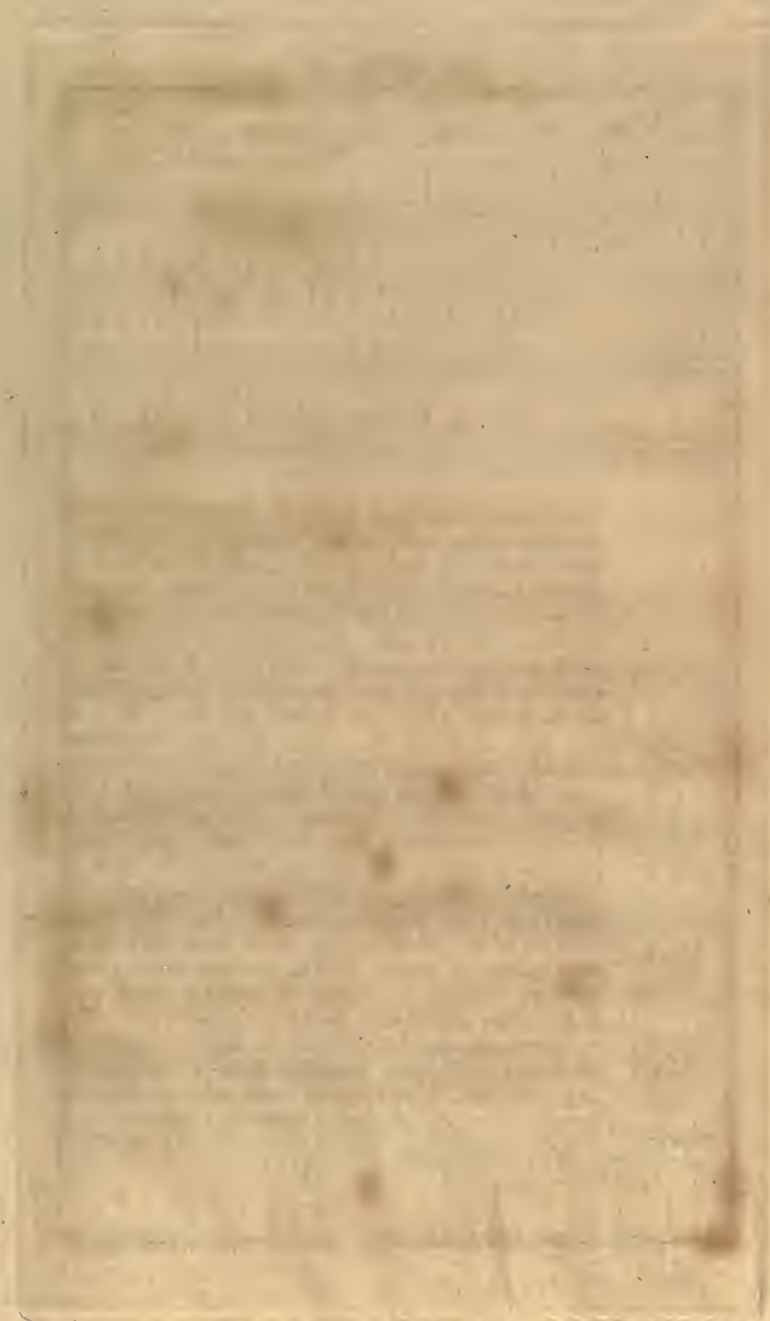
MY name is NORVAL: on the Grampian hills  
 My father feeds his flocks; a frugal swain,  
 Whose constant care was to increase his store,  
 And keep his only son, myself, at home.  
 For I had heard of battles, and I long'd  
 To follow to the field some warlike lord:  
 And heaven soon granted what my sire denied.  
 This moon which rose last night, round as my shield,  
 Had not yet filled her horns, when, by her light,  
 A band of fierce barbarians, from the hills,  
 Rush'd like a torrent down upon the vale,  
 Sweeping our flocks and herds. The shepherds fled  
 For safety and for succour. I alone,  
 With bended bow, and quiver full of arrows,  
 Hover'd about the enemy, and mark'd  
 The road he took, then hasted to my friends;  
 Whom, with a troop of fifty chosen men,  
 I met advancing. The pursuit I led,  
 Till we o'ertook the spoil-encumber'd foe,  
 We fought and conquer'd. Ere a sword was drawn,  
 An arrow from my bow had pierc'd their chief,  
 Who wore that day the arms which now I wear.  
 Returning home in triumph, I disdain'd  
 The shepherd's slothful life; and having heard  
 That our good king had summon'd his bold peers  
 To lead their warriors to the Carron side,  
 I left my father's house, and took with me  
 A chosen servant to conduct my steps:  
 Yon trembling coward who forsook his master.  
 Journeying with this intent, I pass'd these towers,  
 And Heaven-directed, came this day to do  
 The happy deed that gilds my humble name.

HOME.

## PLATE V.

## LETTER AGAINST WASTE OF TIME.

CONVERSE often with yourself, and neither lavish your time, nor suffer others to rob you of it. Many of our hours are stolen from us, and others pass insensibly away; but of both these losses, the most shameful is that which happens through our own neglect. If we take the trouble to observe we shall find that one considerable part of our life is spent in doing evil, and the other in doing nothing, or in doing what we should not do. We do not seem to know the value of time, nor do we consider that every moment brings us nearer our end. Reflect upon this, I entreat you, and keep a strict account of time. Procrastination is the most dangerous thing in life. Nothing is properly ours but the instant we breathe in, and all the rest is nothing; it is the only good we possess; but then it is fleeting, and the first comer robs us of it. Men are so weak that they think they oblige by giving trifles, and yet reckon that time as nothing, for which the most grateful person in the world can never make amends. Let us therefore consider time as the most valuable of all things, and every moment spent without some improvement in virtue, or some advancement in goodness, as the greatest sublunary loss.



# PLATE 6.

## *Psalm 139. on the Omnipresence of God.*

Handwritten musical score for Psalm 139, measures 1 through 24. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. Measures are numbered 1 through 24. The score includes various musical notations such as notes, rests, and bar lines.

### *Psalm 67.*

Handwritten musical score for Psalm 67, measures 1 through 6. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. Measures are numbered 1 through 6. The score includes various musical notations such as notes, rests, and bar lines.

## PLATE VI.

## PSALM CXXXIX.

O LORD, thou hast searched me out, and known me.

2. Thou knowest my down-sitting, and mine up-rising, thou understandest my thought afar off.

3. Thou compassest my path, and my lying down, and art acquainted with all my ways.

4. For there is not a word in my tongue, but lo, O Lord, thou knowest it altogether.

5. Thou hast beset me behind and before, and laid thine hand upon me.

6. Such knowledge is too wonderful for me : it is high, I cannot attain unto it.

7. Whither shall I go from thy spirit ? or whither shall I flee from thy presence ?

8. If I ascend up into heaven, thou art there : if I make my bed in hell, behold, thou art there.

9. If I take the wings of the morning, and dwell in the uttermost parts of the sea :

10. Even there shall thy hand lead me, and thy right hand shall hold me.

11. If I say, surely the darkness shall cover me : even the night shall be light about me.

12. Yea, the darkness hideth not from thee ; but the night shineth as the day : the darkness and the light are both alike to thee.

13. For thou hast possessed my reins: thou hast covered me in my mother's womb.

14. I will praise thee, for I am fearfully and wonderfully made; marvellous are thy works, and that my soul knoweth right well.

15. My substance was not hid from thee, when I was made in secret: and curiously wrought in the lowest parts of the earth.

16. Thine eyes did see my substance yet being imperfect, in thy book all my members were written, which in continuance were fashioned, when as yet there was none of them.

17. How precious also are thy thoughts unto me, O God? how great is the sum of them?

18. If I should count them, they are more in number than the sand: when I awake, I am still with thee.

19. Surely thou wilt slay the wicked, O God: depart from me therefore, ye bloody men.

20. For they speak against thee wickedly, and thine enemies take thy name in vain.

21. Do not I hate them, O Lord, that hate thee? And am not I grieved with those that rise up against thee?

22. I hate them with perfect hatred: I count them mine enemies.

23. Search me, O God, and know my heart: try me, and know my thoughts,

24. And see if there be any wicked way in me, and lead me in the way everlasting.

**PLATE VI.****PSALM LXVII.**

**GOD** be merciful unto us, and bless us : and cause his face to shine upon us.

2. That thy way may be known upon earth, thy saving health among all nations.

3. Let the people praise thee, O God ; let all the people praise thee.

4. Let the nations be glad and sing for joy ; for thou shalt judge the people righteously, and govern the nations upon earth.

5. Let the people praise thee, let all the people praise thee.

6. Then shall the earth yield her increase ; and God, our own God shall bless us.

7. God shall bless us, and all the ends of the earth shall fear him.

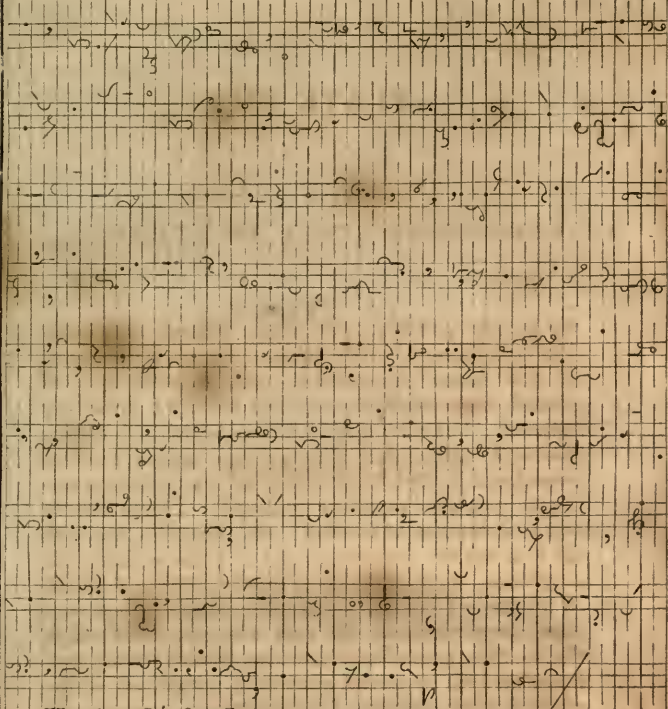
## PLATE VII.

## FABRICIUS'S REPLY TO PYRRHUS.

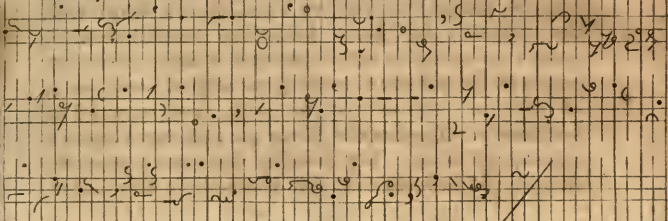
As to my poverty, you have indeed, sir, been rightly informed. My estate consists in a house of but mean appearance, and a little spot of ground, from which by my own labour I draw my support; but if by any means you have been persuaded to think, that this poverty makes me less considered in my own country, or in any degree unhappy, you are extremely deceived. I have no reason to complain of fortune; she supplies me with all that nature requires; and if I am without superfluities, I am also free from the desire of them. With these I confess I should be more able to succour the necessitous, the only advantage for which the wealthy are to be envied; but as small as my possessions are, I can still contribute something to the support of my friends. With regard to honours, my country places me, poor as I am, upon a level with the richest; for Rome knows no qualification for great employments but virtue and ability. She appoints me to officiate in the most august ceremonies of religion; she entrusts me with the command of her armies; she confides to my care the most important negotiations. My poverty does not lessen the weight and influence of my counsels in the senate.

# PLATE 7.

## Fabricius' Reply to Cyrius.



### The Apostle's Creed.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. Streater, at the

Sign of the Anchor, in St. Dunstons Church-yard

1699

By Authority

Printed by J. Streater, at the

Sign of the Anchor, in St. Dunstons Church-yard

1699

By Authority

Printed by J. Streater, at the

Sign of the Anchor, in St. Dunstons Church-yard

1699

The Roman people honour me for that very poverty which you consider as a disgrace ; they know the many opportunities I have had in war to enrich my self without incurring censure ; they are convinced of my disinterested zeal for their prosperity ; and if I have any thing to complain of in the return they make, it is only the excess of their applause. What value then can I set upon your gold and silver ? What king can add any thing to my fortune ? Always attentive to discharge the duties incumbent on me, I have a mind free from self-reproach, and I have an honest fame.

### THE APOSTLES' CREED.

I BELIEVE in God the Father Almighty, Maker of Heaven and Earth : and in Jesus Christ his only Son our Lord ; who was conceived by the Holy Ghost, born of the Virgin Mary ; suffered under Pontius Pilate, was crucified, dead and buried, he descended into hell ; the third day, he rose again from the dead, he ascended into heaven, and sitteth at the right hand of God the Father Almighty ; from thence he shall come to judge the quick and the dead. I believe in the Holy Ghost ; the holy Catholic Church ; the Communion of Saints ; the forgiveness of sins ; the resurrection of the body, and the life everlasting. Amen.

## TABLE I.

SIGNIFICATION OF POINTS IN THE LETTERS' PLACES.

|            |                                     |
|------------|-------------------------------------|
| <i>a</i>   | . and, always                       |
| <i>b</i>   | . belong, between                   |
| <i>d</i>   | . duty-ies, &c. down-wards          |
| <i>e</i>   | . error-s, &c. evidence-ent-ly      |
| <i>f</i>   | . from, free-quent, &c.             |
| <i>g</i>   | . again-st, ago                     |
| <i>h</i>   | . himself, herself                  |
| <i>i</i>   | . eye, individual, is               |
| <i>h</i>   | . can, consider-able &c. conquer &c |
| <i>l</i>   | . lie-ar, lord-ship                 |
| <i>m</i>   | . may, myself, misunderstand, &c.   |
| <i>n</i>   | . in-to, know-est                   |
| <i>o</i>   | . owe-s, &c. occasion-ed, &c.       |
| <i>p</i>   | . peace, &c. probable, &c.          |
| <i>qu</i>  | . qualify, &c. question, &c.        |
| <i>r</i>   | . are, art, remember, &c.           |
| <i>s</i>   | . as, surround, &c.                 |
| <i>t</i>   | . itself, together, to, unto        |
| <i>u</i>   | . us, understand, &c. upon          |
| <i>v</i>   | . very, voluntary, &c.              |
| <i>w</i>   | . which, with,                      |
| <i>x</i>   | . except, &c. extreme, &c.          |
| <i>y</i>   | . you, your-self-selves             |
| <i>ch</i>  | . character, &c. church, &c.        |
| <i>sh</i>  | . shall, should not, shoot          |
| <i>th</i>  | . themselves, through-out           |
| <i>ou</i>  | . how-ever, thou                    |
| <i>st</i>  | } . strict-ly, &c. constrain, &c.   |
| <i>str</i> |                                     |

## TABLE II.

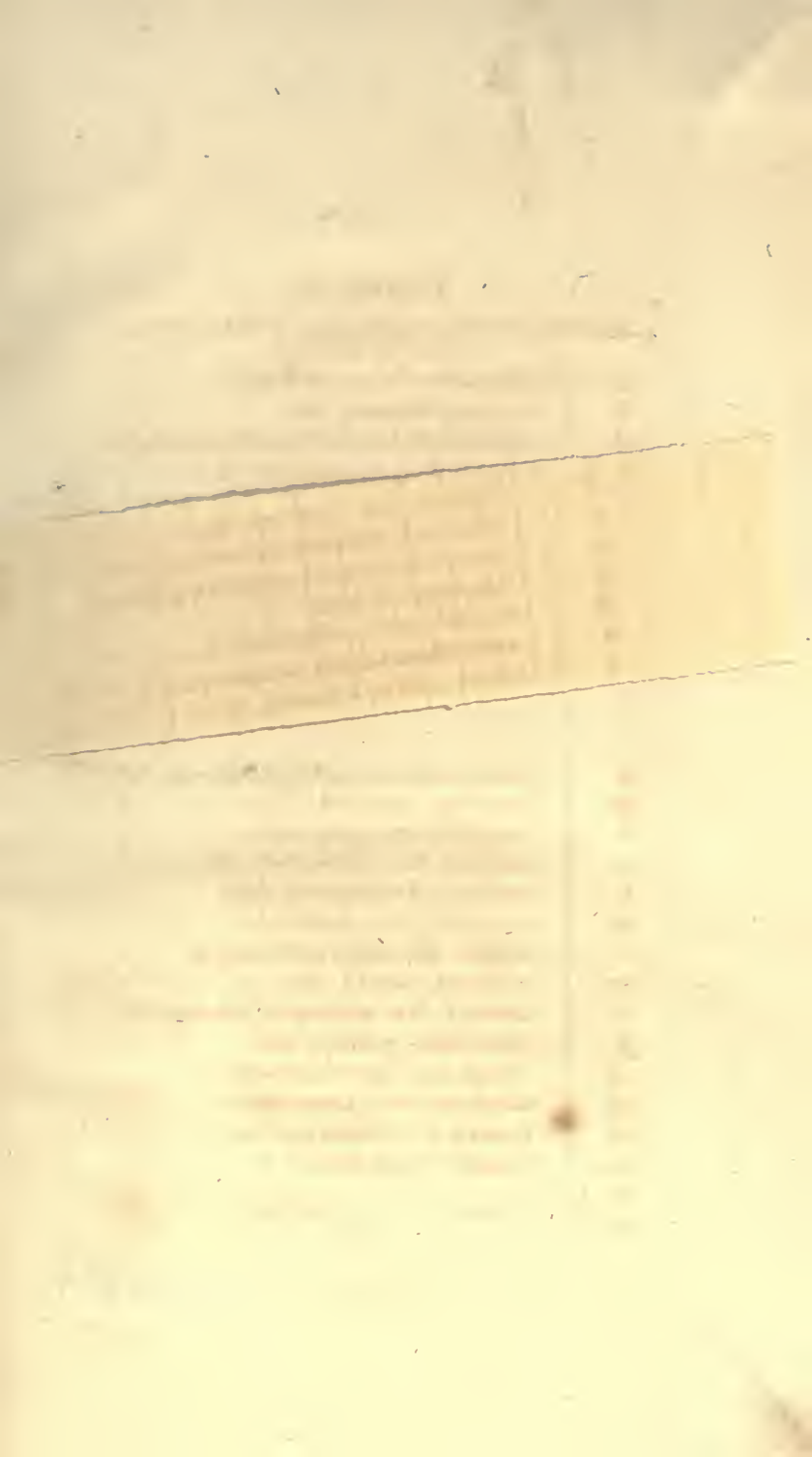
SIGNIFICATION OF COMMAS IN THE LETTERS' PLACES.

|            |   |   |
|------------|---|---|
| <i>a</i>   | , | { and a, and I, thou, he, she, it,<br>we, you, they |
| <i>b</i>   | , | by a, the, me, thee, him, her, it, us, &c.          |
| <i>d</i>   | , | does he, she, &c. do we, &c.                        |
| <i>e</i>   | , | every one, everlasting, &c.                         |
| <i>f</i>   | , | from a. the, &c.                                    |
| <i>g</i>   | , | against me, him, &c.                                |
| <i>h</i>   | , | has he, she, &c.                                    |
| <i>i</i>   | , | is a, the, he, &c.                                  |
| <i>k</i>   | , | can or could I, he, &c.                             |
| <i>l</i>   | , | let me, him, her, &c.                               |
| <i>m</i>   | , | may or might I, he, &c.                             |
| <i>n</i>   | , | in, into a, the &c.                                 |
| <i>o</i>   | , | of a, the, &c.                                      |
| <i>p</i>   | , | put a, the, me, &c.                                 |
| <i>qu</i>  | , | quiet, &c. quantity-ies                             |
| <i>r</i>   | , | or a, the &c.                                       |
| <i>s</i>   | , | as a, the &c.                                       |
| <i>t</i>   | , | to or unto a, the, &c.                              |
| <i>u</i>   | , | on or upon a, the &c.                               |
| <i>v</i>   | , | for a, the, &c.                                     |
| <i>w</i>   | , | with a, the, &c.                                    |
| <i>x</i>   | , | extraordinary, extravagant, &c.                     |
| <i>y</i>   | , | if a, the, &c.                                      |
| <i>ch</i>  | , | chapter-s, choice, choose, &c.                      |
| <i>sh</i>  | , | shall or should I, &c.                              |
| <i>th</i>  | , | that which, a, the, I, &c.                          |
| <i>ou</i>  | , | out of me, &c.                                      |
| <i>st</i>  | } | , strength, &c. strong, &c.                         |
| <i>str</i> |   |   |

## TABLE III.

SIGNIFICATION OF *REVERSED* COMMAS IN THE  
LETTERS' PLACES.

|            |          |  |
|------------|----------|--|
| <i>a</i>   | <i>e</i> | after-wards, accord-ing-ly             |
| <i>b</i>   |          | belong, behave, &c.                    |
| <i>d</i>   |          | discharge, &c. daily, distinguish, &c. |
| <i>e</i>   |          | establish, &c. eminent, &c.            |
| <i>f</i>   |          | fortunate, &c. favor-able, &c.         |
| <i>g</i>   |          | glory, &c. grateful-ly-itude           |
| <i>h</i>   |          | heaven, &c. high-er, &c.               |
| <i>i</i>   |          | ignorant, &c. inconvenient, &c.        |
| <i>k</i>   |          | concern &c. converse &c. kingdom-s     |
| <i>l</i>   |          | language-s lion                        |
| <i>m</i>   |          | mortal-s-ity, mischief, &c.            |
| <i>n</i>   |          | notwithstanding, numerous-ly           |
| <i>o</i>   |          | opportunity, observe, &c.              |
| <i>p</i>   |          | practice-able, &c. punish-ed, &c.      |
| <i>qu</i>  |          | quarter, quarrel, &c.                  |
| <i>r</i>   |          | riot, &c. religion, &c.                |
| <i>s</i>   |          | subject, &c. substance, &c.            |
| <i>t</i>   |          | towards, transgress. &c.               |
| <i>u</i>   |          | universe, &c. unlike-ly                |
| <i>v</i>   |          | virtue, &c. vegetable-ation            |
| <i>w</i>   |          | without, world, &c.                    |
| <i>x</i>   |          | exceed, &c. example, exemplify         |
| <i>y</i>   |          | yesterday, young, &c.                  |
| <i>ch</i>  |          | christ-ian-ity, chaos-otic             |
| <i>sh</i>  |          | short-er, &c. shame-ful, &c.           |
| <i>th</i>  |          | thank, &c. thought, &c.                |
| <i>ou</i>  |          | outside, ourselves                     |
| <i>st</i>  | }        | strange, &c, stratagem                 |
| <i>str</i> |          |  |



## TABLE III.

SIGNIFICATION OF *REVERSED* COMMAS IN THE  
LETTERS' PLACES.

|          |   |
|----------|---|
| <i>a</i> | after-wards, accord- <i>ing</i> -ly     |
| <i>b</i> | belong, behave, &c.                     |
| <i>d</i> | discharge, &c. daily, distinguish, &c.  |
| <i>e</i> | estab <i>lish</i> , &c. eminent, &c.    |
| <i>f</i> | fortunate, &c. favor- <i>able</i> , &c. |
| <i>g</i> | glow, &c. gratef <i>ul</i> gratitude    |

|              |  |
|--------------|--|
| <i>p</i>     | practice-able, &c. punish- <i>ed</i> , &c.     |
| <i>qu</i>    | quarter, quarrel, &c.                          |
| <i>r</i>     | riot, &c. religion, &c.                        |
| <i>s</i>     | subject, &c. substance, &c.                    |
| <i>t</i>     | towards, transgress. &c.                       |
| <i>u</i>     | universe, &c. unlik <i>e</i> -ly               |
| <i>v</i>     | virtue, &c. vegetab <i>le</i> -ation           |
| <i>w</i>     | without, world, &c.                            |
| <i>x</i>     | exceed, &c. exam <i>ple</i> , exemplify        |
| <i>y</i>     | yesterday, young, &c.                          |
| <i>ch</i>    | christ-ian- <i>ity</i> , chaos- <i>otic</i>    |
| <i>sh</i>    | short- <i>er</i> , &c. shame- <i>ful</i> , &c. |
| <i>th</i>    | thank, &c. thought, &c.                        |
| <i>ou</i>    | outside, our <i>selv</i> es                    |
| <i>st</i> }  | strange, &c. stratagem                         |
| <i>str</i> } |  |



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